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Information Bulletin

Vol. 65, No. 6 June 2006

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Information Bulletin

Vol. 65, No. 6 June 2006

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: In 1951 Jacqueline Bouvier was the "Inquiring Camera Girl" for the Washington Times-Herald. Her job was to ask amusing questions of people, and the answers would appear alongside her photo of the subject. One such subject was the young Sen. John Kennedy, whom she later married. This photo, and more than a million others in the Library's Prints and Photographs Division, are available online. *New York World-Telegram and Sun Newspaper Photograph Collection, Prints and Photographs Division*

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The millionth image scanned for the Library of Congress Prints and Photographs Online Catalog is a rare glass negative of baseball player Germany Schaefer, seen here on the other side of the camera during the Washington Senators' game against the New York Highlanders, April 1911.

Prints & Photographs Online

Catalog Offers More Than 1 Million Images

"Today's public is visually literate, as comfortable with pictures as with words, as a means to understand and appreciate the past. The desire to see and imaginatively explore images of other eras is unstoppable. Our goal is slowly but surely to pull back the curtain of time and, through our increasing numbers of online pictures, allow our Internet visitors to experience the look and feel of history."

—Jeremy Adamson, Chief
Prints and Photograph Division

The Library of Congress Prints and Photographs Division (P&P) houses some 14 million items, making it one of the largest resources in the world for exploring history visually. More than 1 million of these images are now accessible on the Internet through the Library's Prints and Photographs Online Catalog at www.loc.gov/rr/print/catalog.html. Below are frequently asked questions about the online images. Prints and Photographs Division staff members supplied answers to these questions.

Where can I access and view all the digitized images?

The digitized images cited in the Prints and Photographs Online Catalog can be accessed at **www.loc.gov/rr/print/catalog.html.** Researchers can search by keyword, browse lists of place names and subjects, or browse visually by picking a collection and choosing "sample images." The "preview all images" feature, which is available for many of the fully digitized collections, also makes visual skimming fun.

What subject areas are visually documented?

The images available in the Prints and Photographs Online Catalog document the history and culture of people, places and events in the United States and the world. The following are but a few of the many topics:

Explore the Great Depression and the World War II home front in the 170,000 photographs taken for the Farm Security Administration and the Office of War Information.

Visit more than 35,000 structures throughout the United States in 500,000 images representing sites from barns, bridges and cranberry bogs to skyscrapers and national monuments in the Historic American Buildings Survey, Historic American Engineering Record and Historic American Landscapes Survey collections.

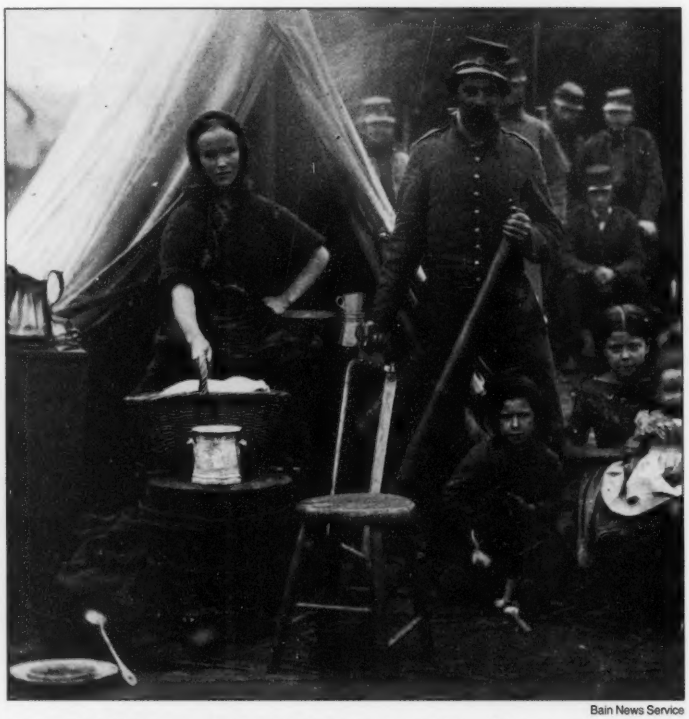
Travel back in time to experience Civil War military life; the Wright brothers' first flight; child labor scenes photographed by Lewis Hine; small-town America, the Middle East and Russia around 1900; and Ansel Adams' views of the Japanese-American internment at Manzanar during World War II.

Colorful posters for theatrical performances, World War I and the Spanish Civil War are also popular as are the baseball cards, Japanese fine prints and original cartoon drawings.

Who uses the online images?

Last year more than 1.5 million users conducted 8.1 million searches on the Prints and Photographs Online Catalog.

People from all walks of life use the images for a variety of purposes, from personal to professional. People seek images for family genealogies, homework assignments and doctoral dissertations. Authors and Web site creators look for images to illustrate their works. Publishers feature images in their books and calendars. People involved in architectural restoration or documentary filmmaking consult the images to re-create accurately various aspects of the past.

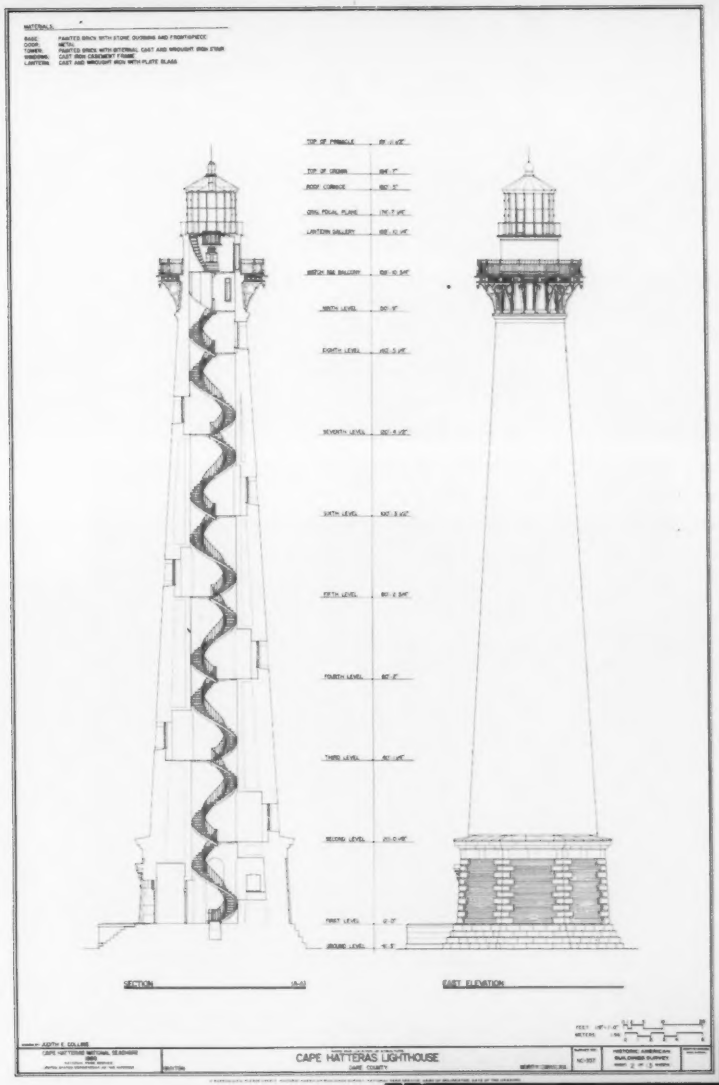


Bain News Service

This Civil War era photo depicts the tent life of the 31st Pennsylvania Infantry (later, the 82nd Pennsylvania Infantry) at Queen's farm, vicinity of Fort Slocum, Washington, D.C., 1861.

Bain News Service

Young girls wearing banners, one in Yiddish, to protest child labor in New York during a labor parade, 1909.



Architectural plans and blueprints are included in the collections, including this plan of the lighthouse at Cape Hatteras, N.C., 1989.

French cartoon, "Voyage a la Lune" ["Voyage to the Moon"], ca. 1865

Night in Luna Park, Coney Island, N.Y., 1905

How can I obtain copies of images?

Digitized images appearing in the Prints and Photographs Online Catalog can be downloaded. Some images will display only as small, thumbnail-size pictures when searching on computers located outside the Library of Congress. Larger jpeg and tiff versions of such images will display when searching on computers inside the Library of Congress; these can be downloaded for fair use purposes at public reading room workstations.

Higher resolution images may require use of a zip disk (100 or 250 MB) formatted for use in IBM-compatible machines or a USB flash drive, as the size of many images exceeds the space available on diskettes. It is not possible to download to CDs at the public workstations.

Copies of most images listed in the Prints and Photographs Online Catalog can be purchased from the Library of Congress Photoduplication Service (**www.loc.gov/preserv/pds/photo.html**).

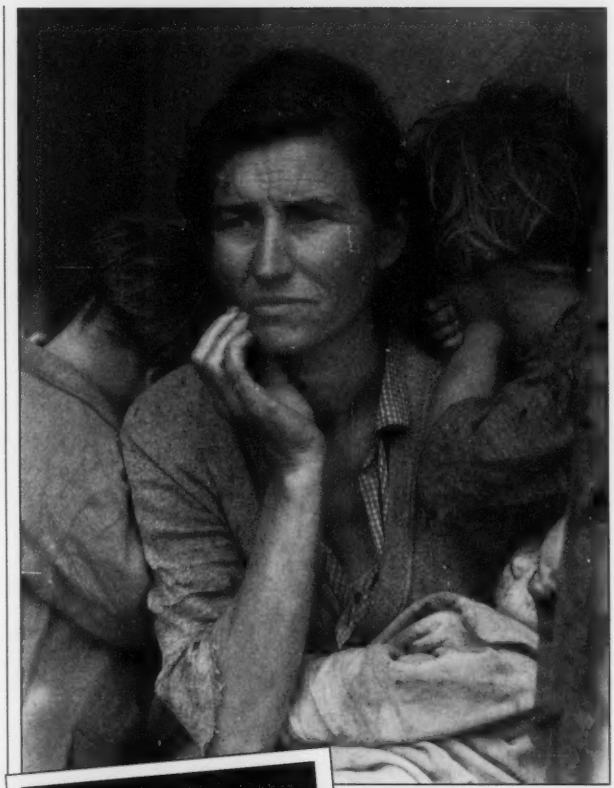
Other vendors also sell quality copies of selected unrestricted images. For more information go to **www.loc.gov/rr/print/reproduce.html**.

Do I need permission to use the images in the Prints and Photographs Online Catalog? Is there a charge?

As a publicly supported institution the Library generally does not own rights to material in its collections. Therefore, it does not charge permission fees for use of such material and does not give or deny permission to publish or otherwise distribute material in its collections. While many images are unrestricted, others may be restricted by copyright or other kinds of rights. It is the researcher's obligation to determine and satisfy copyright or other use restrictions when publishing or otherwise distributing materials found in the Library's collections.

The nature of historical archival collections means that copyright or other information about restrictions may be difficult or even impossible to determine. Whenever possible, the Library provides information about copyright owners and other restrictions in the catalog records, other texts that accompany collections, or in online "restrictions statements." The Library provides such information as a service to aid patrons in determining the appropriate use of an item, but that determination ultimately rests with the researcher.

For further information on copyright and other restrictions that apply to publication and other forms of distribution of images, go to **www.loc.gov/rr/print/195_copr.html**.



Dorothea Lange's classic image from 1936, "Migrant Mother," was taken as part of the government's Farm Security Administration (FSA) and Office of War Information (OWI) photo projects, which produced 164,000 photographs of American life between 1935 and 1942.

Wartime nursing recruitment poster, ca. 1942

Stu L. Savage

Frank Schlueter

Panoramic view of the Goose Creek, Texas, oil field, 1919; below, the U.S.S. California sinks into Pearl Harbor following the Japanese attack on the base, 1942. The attack and the U.S entry into World War II inspired a series of posters for those on the home front.

U.S. Navy

McClellan Barclay

Thomas Hart Benton

How long did it take the Library to scan 1 million items?

It took more than a decade for the Library of Congress to build an online collection of 1 million images.

The Library began digitizing pictures in 1993, when the Prints and Photographs Division contracted with an outside firm to scan 150,000 frames of 35 mm film that had been created in the 1980s to produce videodiscs of 10 large collections. The Library of Congress was one of the first libraries to use electronic technology (videodiscs of images viewed on TV screens) to reproduce visual collections in a compact format connected to a computer catalog in the Prints and Photographs reading room. This local image-based catalog grew steadily, and in 1998 the Library released the Prints and Photographs Online Catalog on the Web.

How did you decide which images to scan first?

The Prints and Photographs Division initially selected collections that were difficult to make accessible to patrons in their original formats. These included glass and film negatives, large posters and fragile original drawings. As digital resolutions grew sharper, We scanned the most popular collections and continues to scan many unprinted negative collections. In addition to user demand and preservation needs, the division also considers the copyright status in selecting collections to be digitized.

Is the Library going to scan every print and photo that it holds?

No, the Prints and Photographs Division does not expect to scan all 14 million images in its collections any time soon. However, the division would like to scan another million of the frequently used images in the next five to 10 years, depending on receiving the requisite funding. ◆

Helena Zinkham, head of technical services in the Library's Prints and Photographs Division, contributed to this article.

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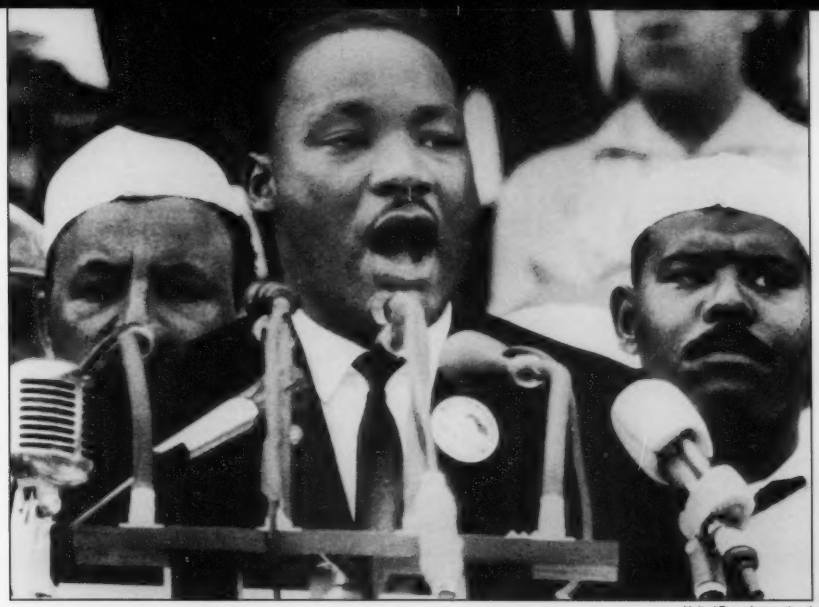
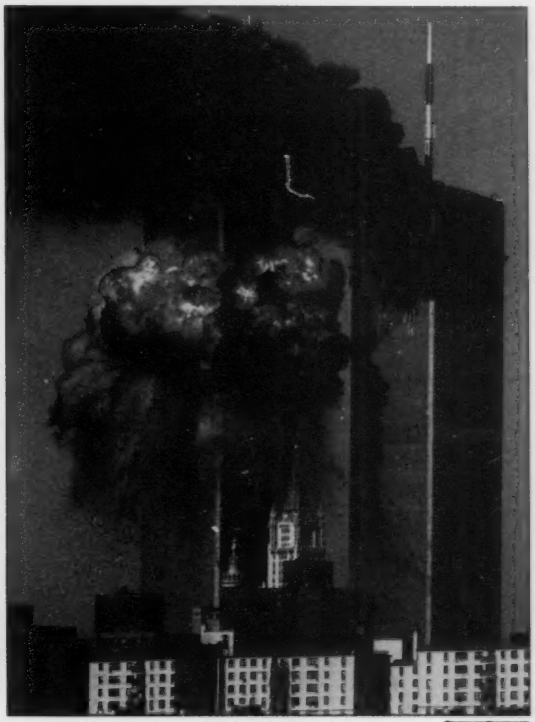


United Press International

Eyewitness to history: Rev. Martin Luther King, Jr. delivers his famous "I Have a Dream" address at the Lincoln Memorial and millions march for civil rights in Washington, both on Aug. 28, 1963.

Warren Leffler

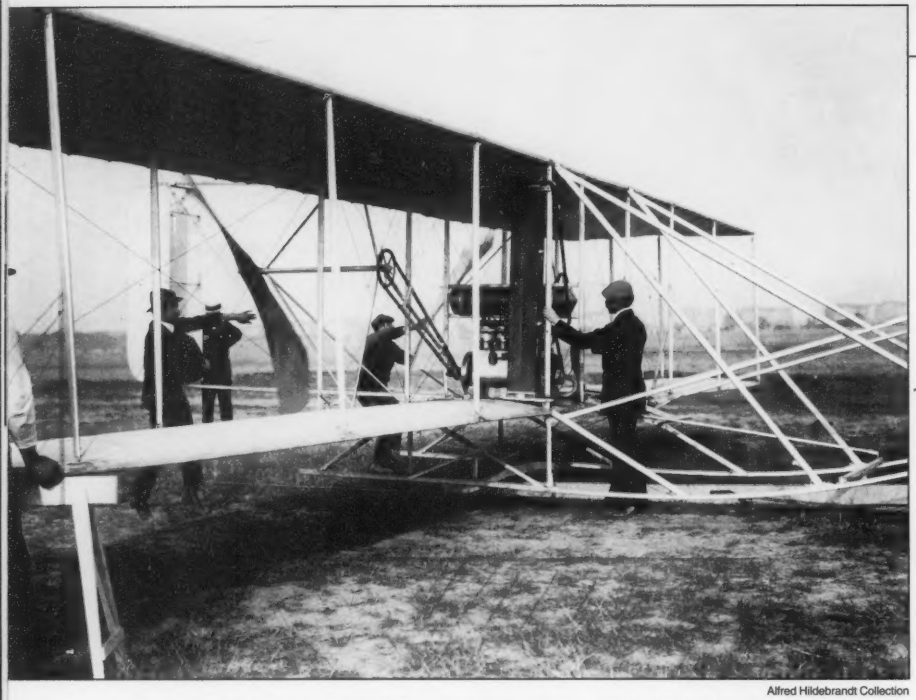


Tamara Beckwith

The attacks on New York's World Trade Center, above right; and survivors escape the city's financial district, Sept. 11, 2001.

Mary Altaffer

Opposite: "Night Rain at 10 p.m." by Kikukawa Eizan, ca. 1820, is one of hundreds of rare Ukiyo-e Japanese woodblock prints in the Library's collections.



Alfred Hildebrandt Collection

Orville Wright and assistants prepare the Wright brothers' aircraft for takeoff at Tempelhof Field, Berlin, 1909.

Sergei Prokudin-Gorskii

The monastery of St. Nil on Stolobnyi Island in Lake Seliger, northwest of Moscow, 1910

A National Treasure

The Library often receives notes of appreciation from people who have used the digitized images. After the Discovery of Flight Foundation reconstructed an early Wright brothers aircraft, the executive director, Paul Glenshaw, wrote, "To put it simply, it is very hard to overstate the importance of your images in the work of the Wright Experience. ... I have regularly pointed your scans out as one of the best uses of digital technology I have ever seen."

Bob Zeller, director of the Center for Civil War Photography, points out in his newsletter that "the Library of Congress has opened its vast storehouse of Civil War negatives to the general public through its Internet Web site, making available thousands of images that were previously difficult or impossible to obtain."

On behalf of his family, a researcher wrote, "My family was thrilled to see the picture of their home and their General Store, both of which have since been demolished. No one in the family had ever seen a picture of their home and seeing the house again brought back so many wonderful memories for everyone. This is just a thank you for all your hard work in compiling, cataloging, caring for and copying these invaluable pictures."

Art historian and Kluge Fellow Margaret Dikovitskaya described the Library as "the" place for the study of images and prints after working with Sergei Prokudin-Gorskii's online color photographs of the Russian Empire just prior to the revolution. She spoke about analyzing Russian Imperial colonial attitudes while her home computer became a time machine through which she traveled as an invisible woman into images that looked real. ◆

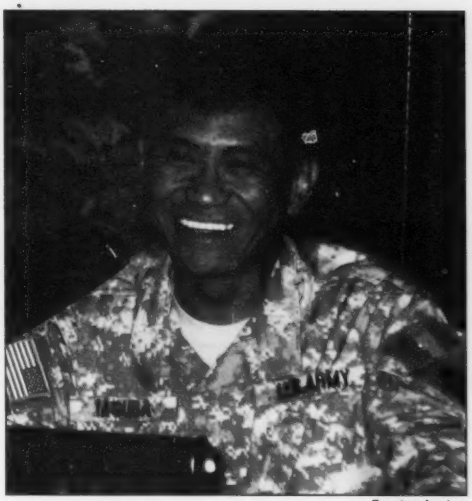
A Proud People in a Land of Opportunity

Abu Ghraib Investigator Delivers Asian Month Keynote

By AUDREY FISCHER

That the son a World War II prisoner of war would grow up to expose the abuse of Iraqi detainees at Abu Ghraib Prison is a truth that's stranger than fiction.

Maj. Gen. Antonio M. Taguba is the son of Tomas Taguba, a former Filipino prisoner of war following the Japanese invasion of the Philippines. Having survived the Bataan death march that followed, Tomas Taguba eventually moved his family to the United States and became a citizen and an officer in the U.S. Army, and he watched his son distinguish himself as the highest ranking Filipino-American officer in the Army today.



Francisco Apodaca

Maj. Gen. Antonio Taguba, the highest ranking Filipino-American officer in the U.S. Army, says education is the key to success.

General Taguba was one of 23 Army officers assigned to conduct an internal investigation of the treatment of Iraqi prisoners at Abu Ghraib and issue a report in 30 days or less. The results of the investigation came to the attention of the American people in graphic detail in April 2004. "I used to be taller before I testified before Congress," joked the diminutive Taguba, who recently delivered the keynote address for the Library's 2006 celebration of Asian Pacific American Heritage month.

"I try to disappear and change my name every May," quipped Taguba, a sought-after speaker, especially on this annual occasion.

But Taguba is very proud of his name and his Asian heritage. Rather than dwell on the impact of the Abu Ghraib exposé on his life and career, he chose instead to thank his adopted country and celebrate the achievements and contributions of his fellow Asian Americans.

"Our country's generosity has given us the privilege to observe nationally a special time to recognize the contributions and achievements of Asian Pacific Americans," he said. "I believe our history has judged us justifiably as having a significant involvement in shaping America's history and prominence as a world power."

Taguba cited Asian Americans in Congress (Sen. Daniel Inouye, Sen. Daniel Akaka and Rep. Michael Honda); in the Cabinet (Secretary of Labor Elaine Chao and Secretary of Transportation Norman Mineta); in sports (Tiger Woods and Michelle Kwan); in industry (Andrea Jung, CEO of Avon Cosmetics); and in academe (Chang-lin Tien, the first Asian Pacific American to be chosen as chancellor of the University of California at Berkeley).

"And we finally have an Asian Pacific American in charge of the White House kitchen," said Taguba, referring to White House chef Cristeta Comerford, a Filipino-American. "The achievements of these individuals are the true testament to the perseverance and patience of Asian Pacific Americans to compete for their place in our society and to work through countless challenges to gain the opportunities our nation has to offer."

Taguba digressed from his remarks to speak about his own experience growing up as an Asian Pacific American, while acknowledging that every immigrant has a story to tell about growing up in this country.

"I immigrated to this country when I was 11 years old. I am a naturalized American citizen. I am an Army brat, a son of a retired U.S. Army sergeant. I come from a family with a long history of service to our nation that willingly followed a tradition of military service since the Spanish-American War. I pride myself on learning English as my second language. I am a firm believer that education guides us to the right path toward success. And I have personally experienced prejudice, as some of you have, as a youngster and as a professional soldier."

That being said, Taguba spoke about the values he learned from his parents—humility, obedience, respect and the importance of becoming educated and educating future generations.

"Pursuit of quality education has always been one of the fundamental objectives that enables our youngsters to see the good fortunes that come with it." Acknowledging the tremendous pressures that come with parents investing time, energy and resources in their children, Taguba noted that "this type of parental demand is our way of investing in our future and America's future."

To prove his point, Taguba cited the academic achievements of Asian youth, which are often disproportionate to their minority status as only 4 percent of the American population.

Taguba advised Asian Pacific Americans to take bold measures in assimilating themselves in the greater American society and cautioned against dwelling on the painful experiences of their past. He suggested that adults mentor young people to achieve their career goals.

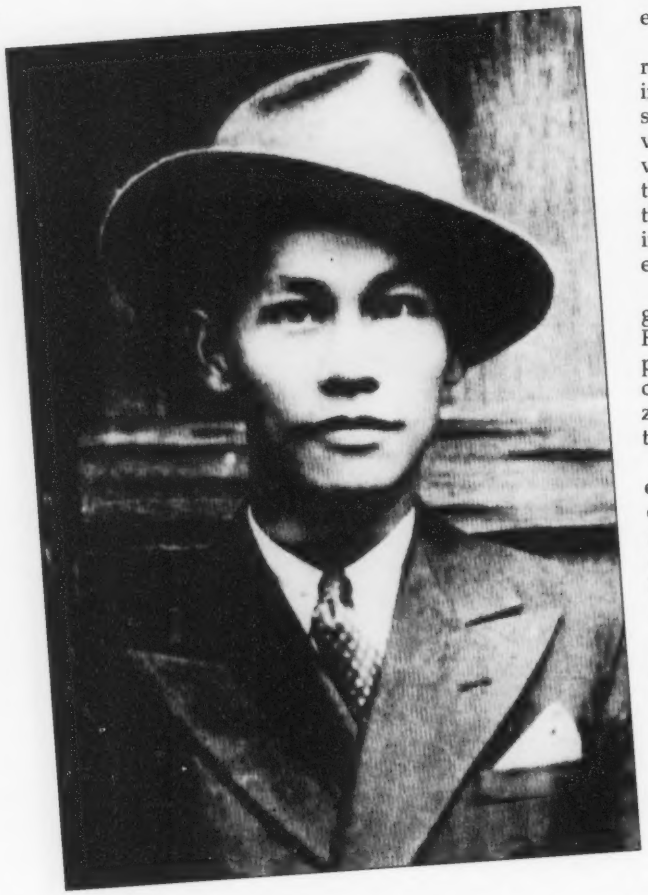
"It is a great feeling to be able to cheerlead our precious youngsters," he said.

In a climate of debate over U.S. immigration policy, Taguba encouraged all immigrants to cherish the freedom they enjoy in this country.

"While we celebrate Asian Pacific American Heritage Month, it is truly an honor to know that being an American has nothing to do with the place of our birth, the color of our skin, the language of our parents or the way we worship our religion," he said. ◆

Bulosan and Filipino Migration

Literary Icon Is the Subject of Library Symposium



Revered Filipino literary icon Carlos Bulosan was a voice for the downtrodden Filipino immigrants living in the United States.

By ANCHI HOH

To younger generations of Filipino Americans, Carlos Bulosan (1911-1956) is a forgotten name. To reintroduce the Filipino literary icon – nearly 50 years after his death – and to celebrate the centennial of the first wave of Filipino migration to Hawaii and America, a daylong symposium was held at the Library of Congress on April 28.

Titled "America Is in the Heart for the 21st Century," the Carlos Bulosan symposium was sponsored jointly by the Library's Asian Division, the Asian Division Friends Society (ADFS), the Embassy of the Republic of the Philippines and Our Own Voice (an online literary journal).

"We owe it to Carlos Bulosan, the writer, to rescue his works from oblivion and bring him to his rightful place in the literary annals of America," said Reme Grefalda, editor of Our Own Voice.

Our Own Voice is the ADFS's partner in the project to reintroduce the writings of Bulosan to the public. By focusing on the body of literature contributed by Bulosan, the symposium illuminated the ideology, philosophy and vision of an important author of Filipino heritage, who valued the idea and ideals of America. In conjunction with the symposium, attendees had the opportunity to view the Philippine collections on display in the Asian Reading Room. On April 29, the Carlos Bulosan Archives was established in the Library's Asian Division.

The year 1906 marked the first wave of Filipino immigrants to the United States, beginning with the arrival of Filipinos as contract laborers. Hawaiian sugarcane companies recruited Filipino workers, who could enter the country freely as American "nationals" (but without citizenship) because of the Philippines' status as an American territory.

For decades, Filipino as well as other ethnic immigrants experienced discrimination caused by ethnic difference, economic hardships and language barriers. Bulosan, who came to the United States as a teenager in 1930, was one of these early migrant workers. He rose from poverty to become a labor movement activist and a literary voice for Filipino Americans.

He is best known for his novel, "America Is in the Heart," published in 1946. The novel not only portrayed the appalling living and working conditions that Filipino migrant workers endured, but also served as a personal account of one man's struggle against racism in America.

The symposium brought together nine Bulosan scholars who presented their papers on his life, work and legacy. Following opening remarks by Hwa-Wei Lee, chief of the Library's Asian Division, and Evan Garcia, deputy chief of mission at the Embassy of the Republic of the Philippines, the following panelists presented their papers: E. San Juan Jr., retired University of Connecticut professor; Tim Libretti, Northeastern Illinois University; Richard A. Baldoz, visiting fellow at Stanford University; Susan Evangelista, Bulosan biographer from Palawan State University in the Philippines; Asian American scholars Lane Hirabayashi and Marilyn Alquizola; Jorshinelle Taleon-Sonza, Rutgers University; Jeffrey Cabusao, University of Michigan; and Cindy Domingo, labor activist and co-founder of the Bulosan Museum in Seattle.

"Up to now, no one, least of all our highly credentialed ethnic-studies experts, seems to have asked the simple, obvious but seemingly intractable question: Why and how did Bulosan become a writer?" said San Juan.

Jorshinelle Taleon-Sonza observed that through his book title, "America Is in the Heart," Bulosan might have prophesied the concept of globalization.

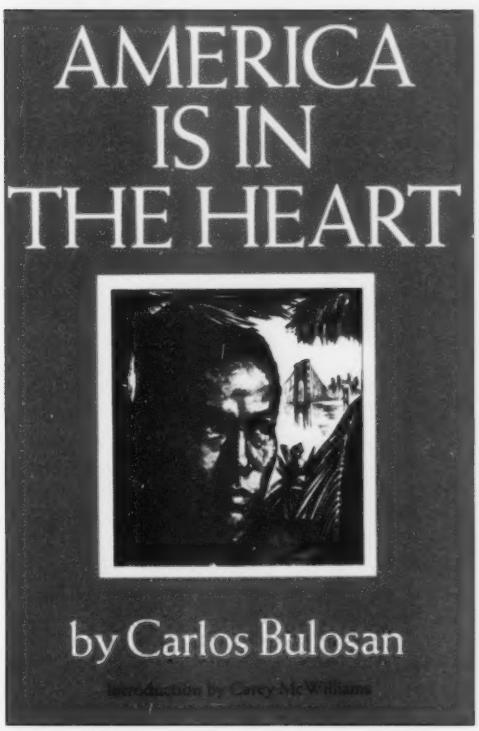
Several speakers pointed out that although Bulosan never returned to the Philippines, the Filipino culture was intertwined in all of his endeavors, from his efforts to fight racism to the voice in his literary works.

Paul I. Tanedo

A ribbon-cutting ceremony marked the opening of the Carlos Bulosan Archives in the Library's Asian Division. Participating were, from left, Asian Division Chief Hwa Wei Lee; R. Sonny Sampayan, the great-grand-nephew of Carlos Bulosan; Marilyn Alquizola; Tim Libretti; Remedios Cabacungan; Susan Evangelista; Cindy Domingo; E. San Juan; Reme Grefalda; Jeffrey Cabusao; and Lane Hirabayashi.

"Bulosan's writing seeks repeatedly... to return to the source, to the national dimensions of Filipino life both within the Philippines and the United States, as he works to capture representationally the U.S. imperial system that conditions both," said Libretti.

According to Jeffrey Cabusao, Filipino Americans and Filipino nationals have much in common in Bulosan's novel. Cabusao observed that the first wave of Filipino Americans lived as though they were in a Third World country. Richard Baldoz discussed the racism and oppression that greeted Filipino migrants.



Marilyn C. Alquizola and Lane Ryo Hirabayashi discussed the challenge of researching Bulosan's biography, as the FBI blacked out much of the information in his files. (During the McCarthy era, extensive FBI files were kept on Bulosan, who was under suspicion for communist activity due to his involvement in the labor movement).

"When they are read carefully and critically, the FBI files can reveal new and useful information about Bulosan," said Alquizola.

Bulosan's book portrayed the deplorable conditions Filipino migrant workers experienced while trying to earn a living in America.

Cindy Domingo highlighted Bulosan's contribution to organizing a labor union for cannery workers.

The symposium also featured a showing of the film "The Romance of Mango Rubio," adapted by Lonnie Carter from Bulosan's short story of the same title.

The story not only explored the loneliness of Filipino migrant workers, but also revealed the love-hate relationship between Bulosan and his adopted country. A musical tribute to Bulosan, titled "Songs in Exile," featured works composed by musician Rod Garcia.

The Carlos Bulosan symposium offered many thought-provoking lessons for the Filipino American community as well as other minorities. The legacy of Bulosan is a body of literature that immortalizes the blood, sweat and struggle of America's early immigrants.

Symposium co-sponsors included Remedios G. Cabacungan, the Philippine American Writers & Artists Inc., Carayan Press, Arkipelago Philippine Books and the Asian Pacific American Labor Alliance. ◆

Anchi Hoh is special assistant to the chief of the Library's Asian Division.

Hal Norman

Jo Dereske, Carolyn G. Hart, Katherine Hall Page, Patricia Sprinkle and Jacqueline Winspear spoke about the "mystery" of their work.

Deft, Daring, Delightful

Popular Mystery Writers Discuss Their Craft

By EMILY HOWIE and ABBY YOCHELSON

Traditional mystery authors Jo Dereske, Carolyn G. Hart, Katherine Hall Page, Patricia Sprinkle and Jacqueline Winspear participated in a panel discussion held at the Library on April 24.

The presentation, "Deft, Daring and Delightful: Mystery Writers Discuss Their Craft," was the eighth annual Judith Austin Memorial Lecture sponsored by the Humanities and Social Sciences Division.

The authors were in town to attend the 2006 Malice Domestic Convention and agreed to add the Library's program to their activities. Malice Domestic is an annual Washington-area event that salutes traditional mystery books in the vein of Agatha Christie.

The first question for the panelists concerned the importance of geographic setting as an element in their mystery series. Patricia Sprinkle, author of the Thoroughly Southern series set in fictional Hopemore, Ga., said that in Southern books the place is a character in the book. "Most Southerners tell stories; we like to entertain each other, make each other laugh, and we like to listen to what people say," she said.

Jacqueline Winspear, author of the Maisie Dobbs historical mystery series, set in post-World War I Great Britain, said the essence of place is what is remembered, such as the sounds, smells and the rhythm of the speech. She tries to bring to her work memories evoked by the senses, such as a description of Maisie driving through Kent in the spring seeing the fabulous wildflowers or smelling the hops in the field.

Jo Dereske, former librarian and author of the Miss Zukas mysteries featuring a librarian sleuth in fictional Bellehaven, Wash., resides in the Pacific Northwest. Dereske said she received comments that she should make the setting a "little less beautiful," so in one of the books she had it rain throughout the entire story.

The panel was next asked to discuss how much of themselves they incorporate into their sleuths. Katherine Hall Page, whose Faith Fairchild series features a caterer, said she likes to cook, but she is not like Faith. However, Page said, as a series progresses, the author's values, political thinking and perspectives enter the character, inevitably. "So, I'm getting more like Faith or she's getting more like me," she said,

"The Body in the Snowdrift," the 15th book in the Faith Fairchild series, was awarded the 2006 Agatha Award for Best Novel.

Carolyn Hart, author of the Death on Demand series featuring Annie Darling, a mystery bookstore owner, said her character Annie is based on her daughter Sarah. "Sarah is cheerful, energetic and does her very best, just like Annie," she said.

Hart learned at the Malice Domestic Convention that she will be the recipient of the 2007 Malice Lifetime Achievement Award.

Each writer was asked how she conducts research for her books. Do they use libraries and librarians, and how much do they use the Internet? Winspear said she does her primary research herself, using such tactics as

walking the same streets of London that Maisie walks with pre-World War II maps. The streets in London were completely changed and rerouted by the Blitz. For secondary research she depends on libraries and archives. "I have great help from the librarians and archivists, who direct me to things that I would not see otherwise, to find that specific bit of information that will really make the difference."

Winspear noted that she is careful about Internet research, as "anyone can write anything" and post it on the Internet.

Hart said her research depends on the nature of the book. For some books, a visit to the place in which the story is set ensures that the atmosphere is correct. For other books, finding a diary is a great help. This was the case for a story that Hart set in the Philippines during World War II.

Dereske said that she uses libraries and the Internet heavily and relies on interlibrary loans, which she hopes never go away. Hart recalled once asking another writer where she got her information about snakes and was given the name of a herpetologist. She called the herpetologist, who said to her, "Another writer dumping on snakes."

"I ask really embarrassing questions," said Sprinkle, "and I appreciate librarians because they steer me to things I might not get otherwise." Katherine Hall Page revealed that she had nominated her local librarian for New York Times Librarian of the Year and her librarian won the award.

In response to the final question, about how the Internet and e-mail have changed their relationships with readers, the writers all said that having a Web site and e-mail allows them to have a more immediate and informal relationship with their readers. They like the instant feedback they receive and feel that they receive e-mail from readers who would not take the time to send a handwritten letter.

The Humanities and Social Sciences Division created the Judith Austin Memorial Lecture series as a tribute to Austin's outstanding contributions during her 20 years of service at the Library in the Local History & Genealogy and Main Reading Rooms. Austin, who died in 1997, was a devoted mystery fan and regularly attended the Malice Domestic Convention. This year's panel may be viewed at the Library's Webcast site at ***www.loc.gov/today/cyberlc/feature_wdesc.php?rec=3888*** ◆

Emily Howie and Abby Yochelson are reference specialists in the Library's Humanities and Social Sciences Division.

Moesen Fellows Appointed

Seven Scholars to Conduct Research in Library's Asian Collections

Seven scholars have been selected to receive the Florence Tan Moesen Fellowship to support research using the Asian collections of the Library of Congress.

Now in its inaugural year, the fellowship is made possible by a generous donation from Florence Tan Moeson, a former Library of Congress cataloger who retired in 2001 with more than 40 years of Library service. The purpose of the fellowship is to give individuals the opportunity to pursue research on East, Southeast or South Asia using the unparalleled collections of the Library of Congress. The Library's Asian collections, comprising nearly 2.8 million items, are among the most significant outside of Asia.

Under the terms of the donation, up to 15 Moeson fellowships will be awarded annually for a period of 10 years. Each carries a stipend of $300 to $2,500 to support a minimum of five days of research at the Library of Congress, resulting in a 500-word written report and an oral presentation at the Library. A list of 2006 fellows and their proposal titles are provided below.

The deadline for applications for the 2007 awards is Sept. 30, 2006. For more information about the fellowship, go to the Library's Jobs and Fellowships Web site at **www.loc.gov/hr/employment/**.

2006 Florence Tan Moesen Fellows

- Stephen Brown, South Asia Institute at the University of Texas at Austin, "The saubhAgyabhAskara: A New and Improved Edition"
- Mei Chun Chen, Library of Congress Conservation Division, "The Technical Analysis, Conservation Treatment and Digital Imaging of the Gilman Collection of Chinese Pith Painting at the Library of Congress"
- Xilao Li, William Rainey Harper College (Palatine, Ill.), "The Early Reception of African American Literature in China"
- Aimee Nguyen, University of Washington, "Vietnam Household Registration System: A Comparative Study with China"
- James Warren, Murdoch University (Australia), "Captivity Remembered: Slavery, Islam and Identity Formation in the Sulu Zone, 1768-1898"
- Yunshan Ye, Dickson College Library (Australia), "Literature, Media and Market Economy: The Case of Chinese Alternative Literature"
- Dafna Zur, University of British Columbia, "Constructions of Gender, National Identity and Childhood in North and South Korean Children's Literature" ◆

Gottlieb and the Golden Age of Jazz

Photographer Lives on Through Library Collection

By ERIN ALLEN

Photographer and jazz enthusiast William Gottlieb's legacy lives on at the Library of Congress, which houses his entire collection of photographs documenting the jazz scene from 1938 to 1948. Gottlieb, who died on April 23, 2006, at the age of 89, is best known for his photographs of jazz legends Louis Armstrong, Duke Ellington, Charlie Parker, Billie Holiday, Dizzy Gillespie, Earl Hines, Thelonious Monk, Stan Kenton, Ray McKinley, Benny Goodman, Coleman Hawkins, Ella Fitzgerald and Benny Carter.

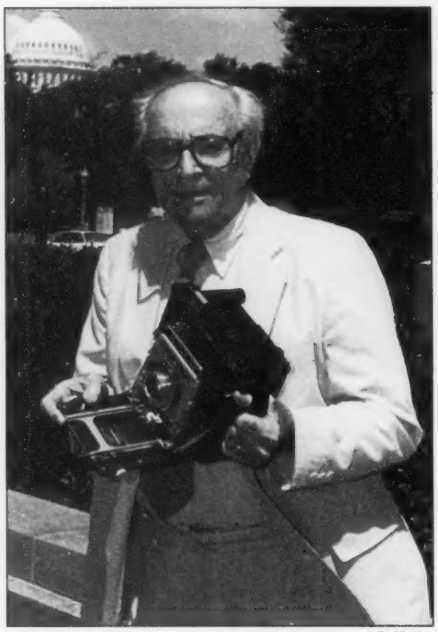
In 1995 the Library purchased Gottlieb's collection with financial support from the Ira and Leonore S. Gershwin Fund. Included are approximately 1,600 negatives and color transparencies, 54 framed exhibition prints, 950 reference prints and accompanying contact prints. The Library's Prints and Photographs Division houses the negatives and color transparencies. The Music Division, which facilitated the purchase of the collection and handles reference requests, holds a full set of service copies of Gottlieb's prints.

"Bill thought the Library was the best place for his collection," explained Jon Newsom, former chief of the Music Division and close friend of Gottlieb. "No other institution was able to do for Bill's pictures what the Library did. The Library's Web site provides better publicity for Bill than he could have gotten from another public institution."

In 1999 "William P. Gottlieb: Photographs from the Golden Age of Jazz" became accessible on the Library's American Memory Web site at **http://memory.loc.gov/ammem/wghtml/wghome.html** as well as in the Library's Prints and Photographs Online Catalog at **http://memory.loc.gov/pp/pphome.html**.

The site provides access to digital images of all 1,600 negatives and transparencies, approximately 100 annotated contact prints and more than 200 photographic prints of selected jazz artists.

The Web site also includes an essay describing Gottlieb's life and work, digital images of Down Beat magazine articles in which Gottlieb's photographs were first published, audio clips of Gottlieb discussing specific photographs, articles about the collection that appeared in Library of Congress publications and a "Gottlieb on Assignment" section that showcases his photographs and articles about Monk, Dardanelle (Marcia Marie) Hadley, Willie "the Lion" Smith and Buddy Rich, which appeared in Down Beat magazine.



Jim Higgins

William Gottlieb with his speed graphic camera, July 1997

"Bill requested that whenever they [his photographs] appear in print, the Library and the Gershwin Fund get credit," said Newsom. "Because the audio clips document his technique, our Web site is a gold mine for photographers, as well as jazz aficionados."

To coincide with the Library's acquisition of his collection in 1995, Gottlieb's book, "The Golden Age of Jazz," originally published in 1979, was reprinted as a first edition in high-quality duotone. In the book's foreword, Librarian of Congress James H. Billington called it "the first extensive publication of Gottlieb's pictures that does justice to the quality of the originals." In his book, Gottlieb chronicled the notable jazz figures he had the privilege of photographing, peppering his narrative with backstories of the images, and the life and times of his subjects.

"I sometimes wonder what I'd be doing now if it weren't for a serendipitous piece of badly cooked pork," Gottlieb said in the book's preface.

This observation referred to a bout of food poisoning he had as a student at Lehigh University. While bedridden over the summer, a friend introduced him to jazz, which in turn kick-started his career.

With experience writing and editing for the campus newspaper, Gottlieb went to work for The Washington Post following graduation. Although officially working in the advertising department, he persuaded the Post's managing editor to let him write a weekly jazz column.

"The Post's fiscal restraint in denying me the use of a photographer was a blessing," Gottlieb explained in his book. "Becoming my own cameraman not only enhanced my column but eventually led to my becoming a photo officer in the Air Corps during World War II and, still later, helped me become a staff writer for Down Beat magazine, a job I clinched because I could illustrate my own articles."

Because flashbulbs and camera equipment were so expensive, Gottlieb would take only two or three photographs per session.

"I wasn't being paid for my photography," he explained on his audio interviews. "My primary objective was for the story, so my notebook, in a sense, was more important."

Ironically, his secondary goal of photographing his subject was what earned him fame.

"When I took my photos, I tried very consciously to take them carefully so that they would augment and illuminate the text they were illustrating," Gottlieb said. "I especially tried to cap-

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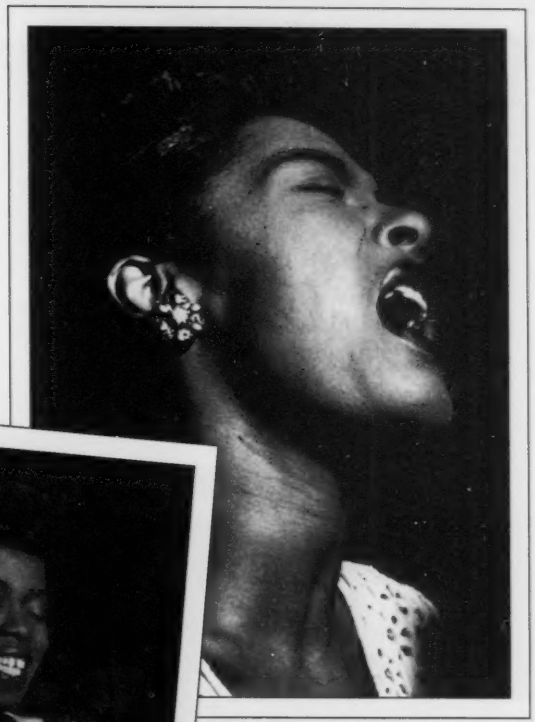

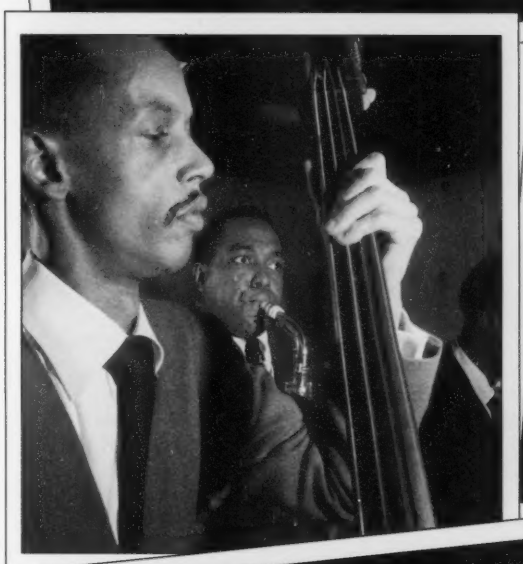

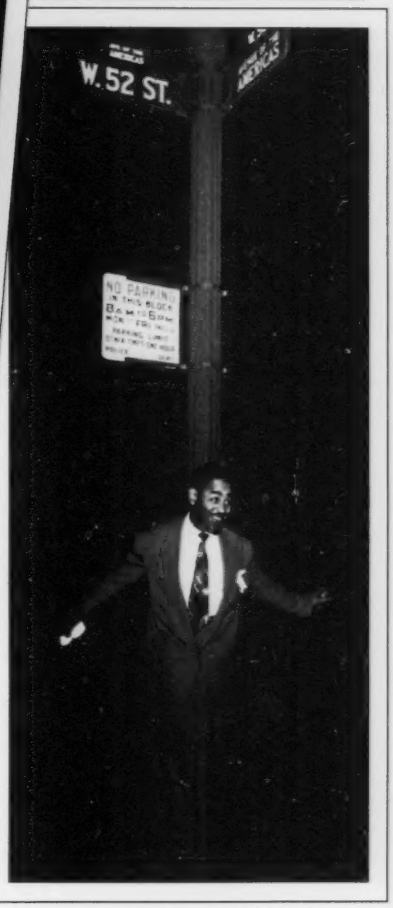

Clockwise from top left, Sidney Bechet at Jimmy Ryan's Club, New York; Billie Holiday in Down Beat; Dizzy Gillespie on 52nd Street in New York; Stan Kenton and Buddy Childers in Richmond, Va.; Charlie Parker and Tommy Potter at the Three Deuces, New York; Sarah Vaughan at Café Society, New York

All photos this page William Gottlieb

All photos this page William Gottlieb

Clockwise from top left, Ella Fitzgerald and Dizzy Gillespie in Down Beat; Louis Armstrong at Carnegie Hall; Carl Kress in New York; Tommy Potter, Charlie Parker and Miles Davis at the Three Deuces, New York; Frank Sinatra at Liederkrantz Hall

Gottlieb
continued from page 152

ture personality, an elusive goal. When I couldn't capture personality, I would try to do other things ... what could I say with a picture that would go beyond what I could say in so many words."

Gottlieb's images of guitarist Django Reinhardt with his crippled hand, Mel Tormé, "the Velvet Fog," enveloped in a cloud of smoke or drummer Dave Tough practicing with a full glass of wine in front of him (which later was his downfall) illustrate the point.

As bop music gained popularity and the New York City jazz scene wound down, Gottlieb quit the business "cold turkey" and enjoyed a successful career as an educational filmstrip producer, father and husband.

"Bill was there when the age of swing ended and bebop started – what an exciting time when everything was becoming modern," said Ashley Kahn, author of "Kind of Blue: The Making of the Miles Davis Masterpiece." "He knew he had caught some incredibly important moments. It says a lot that he chose to put his images in the Library of Congress for anyone to study and enjoy. It really shows the respect the Library has earned from the giants in the cultural community."

Kahn's book and other recent publications such as "Jazz Modernism: From Ellington and Armstrong to Matisse and Joyce" by Alfred Appel cite the Gottlieb collection in the Library of Congress as a source of images.

"Any definitive book on jazz cites Gottlieb's photos," said Loras Schissel, curator in the Library's Music Division. "The availability of the collection on the Library's American Memory Web site makes the collection accessible to everyone."

As part of the 1995 acquisition agreement, images housed in the Library's Gottlieb collection enter the public domain on Feb. 16, 2010, marking 15 years since the date of purchase. At that time, the photographs can be used without copyright attribution.

"Through his artistry and generosity, William P. Gottlieb left us a great gift," concludes Larry Appelbaum, senior studio engineer and supervisor in the Library's Motion Picture, Broadcasting and Recorded Sound Division, as well as a jazz specialist.

"Gottlieb was not only a great photographer, he captured a slice of American cultural life from 1938 to 1948 that turned out to be a very important time of transition in jazz. His images are now iconic. ... They will continue to inspire photographers, musicians and anyone interested in this art form." ◆

Erin Allen is a freelance writer in the Washington area.

Demons of the Mind

Experts Discuss Depression and Drugs

By DONNA URSCHEL

The advertising of drugs for depression, the over-prescription of those drugs, the effects of antidepressants on creativity and the future of depression treatments were several topics covered by two medical experts in a discussion about depression at the Library on April 19.

William Safire, New York Times columnist and chairman of the Dana Foundation, moderated the talk titled "Demons of the Mind: 21st Century Science vs. Depression." Participants were Carl Elliott, M.D., Ph.D., professor of pediatrics and philosophy at the University of Minnesota's Center for Bioethics, and Steven E. Hyman, M.D., provost of Harvard University and professor of neurobiology at Harvard Medical School.

"The Nightmare," by Henry Fuseli

Safire launched the discussion by asking Elliott about the dangers of consumer advertising of antidepressants. Elliott said, "It leads to over-prescription, an over-prescription of drugs for people for whom the drugs are not a medical necessity but more a matter of desire."

Hyman disagreed with Elliott, saying doctors deserve some credit. "Even if a patient didn't meet the narrow criteria for major depression, if he or she was unhappy and suffering symptoms, and especially suffering some disability in life, I would do a therapeutic trial. I'd say try the medicine, come back in four weeks and see if it made you feel better. I think we have to give the public and doctors credit to work it out privately."

Although he did not offer any statistics, Elliott said the incidence of depression was much lower in the 1930s, '40s and '50s. "What accounts for the huge difference? Are more Americans depressed [today]? Do we live in more depressing times? Are psychiatrists more able to diagnose it?"

Hyman said he did not think Americans of the '30s, '40s and '50s answered questions about depression honestly and were not willing to admit that they or a family member had a mental illness. There was too much stigma attached to the condition. Today, through education and consumer advertising, Americans know more about the disease, are less ashamed and more willing to get treatment, according to Hyman.

"The world is a better place when people come forward and get treated. But the main problem today is still under-treatment and not over-treatment," Hyman said.

Safire cited a study that says five times as many poets and novelists are afflicted with bipolar disorder (also known as manic depression) than the general population. "If we treat depression, will it also take down creativity?" he asked.

Hyman said treating depression doesn't necessarily result in loss of creativity. He referred to a study about lithium (a drug for manic depression) and creativity. He said the results showed a mixed picture: Some patients needed their mania to be creative, other patients were more creative on the medicine, and yet others experienced no difference in their creativity.

"More seriously, as a physician, if someone who is suffering wants treatment, it is not my job to worry about some work of art that might not be created," Hyman said. "Treating these people is most important. Whether we lose at the margin an artist or two is not my concern."

Safire also asked about the future of psychotherapy in this age of biochemistry and the availability of antidepressants. "Is there a Freud in our future?" Safire said.

"Not old Sigmund," Hyman answered. "He was a brilliant man with lots of insights that probably were not relevant to mental illness, but there are a lot of psychotherapies, like cognitive behavior and interpersonal therapies, that are effective."

Safire asked Hyman to look ahead 10 years and discuss the state of depression and its treatments. "Well, I hope by 10 years we would have four things," Hyman said.

"First, I hope we have both new pharmacological interventions and psychotherapies that are more effective," he said. Although the drugs we have today are good, far better than in the 1950s, about one-third of the patients taking antidepressants do not benefit much from the medication, Hyman explained.

"Second, we need to continue to erode the stigma," he said. Even among the most sophisticated people there is a reluctance to admit having a mental illness. "Third, we need to make sure the family doctors have the expertise to treat depression. There will not be enough psychiatrists, and the family physicians will be handling many of the cases. And fourth, we need policies that treat mental illness like all other diseases, because it is a real disease."

Elliott, however, isn't comfortable calling depression a disease, like cancer or diabetes. "Depression is never simply a matter of molecules," he said. Elliott thinks changes need to be made to the environment and in society, such as reducing stress and unreasonable expectations. He said

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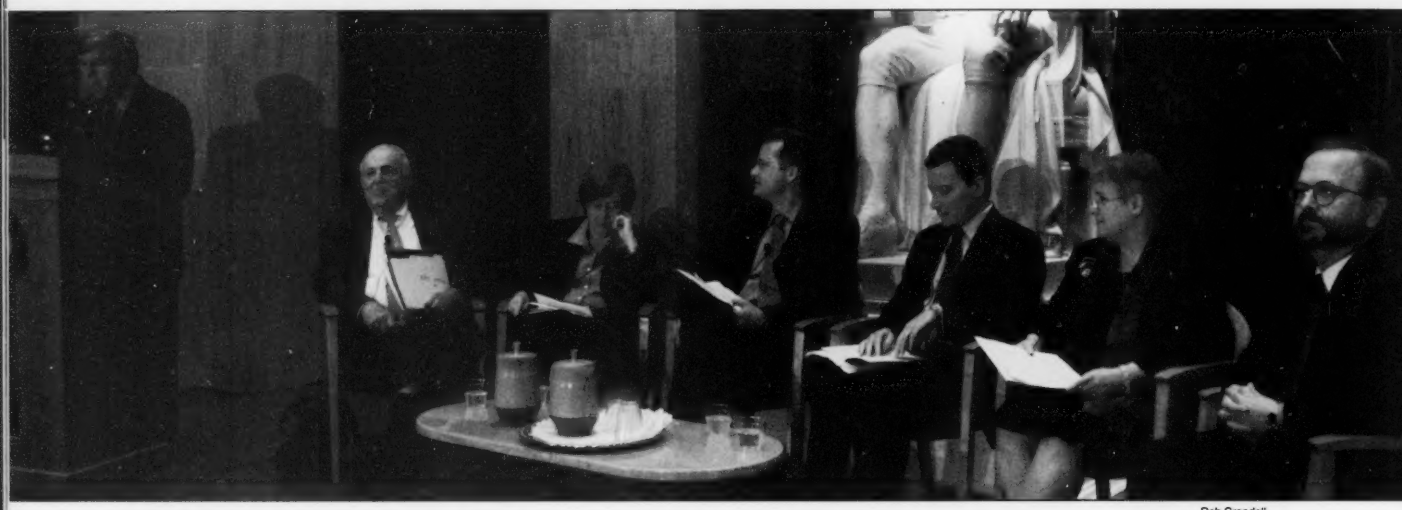
Law Day 2006

Legal Panelists Debate Balance Of Power



Rob Crandall

American Bar Association President Michael Greco (at lecturn) welcomes the audience to hear the discussion by Law Day panelists, left to right: Abner Mikva, Patricia Wald, Gary Rosen, moderator Jeffrey Rosen, Ruth Wedgwood and Richard Matthews.

By JANICE HYDE

A Law Day panel of distinguished jurists and scholars was convened at the Library on May 1 to discuss and debate how well the government's congressional, executive and judicial branches are balancing power.

The program, "Separate Branches, Balanced Powers: Madison's Legacy," appropriately held in Madison Hall, was part of the Leon Jaworski Public Program series devoted to examining the law and the role of lawyers in American culture.

This year's program was organized by the American Bar Association (ABA) Standing Committee on Public Education and the ABA Commission on Civic Education and Separation of Powers. Partners in organizing the program included the Law Library of Congress, the ABA Standing Committee on the Law Library of Congress, the League of Women Voters and the Federation of State Humanities Councils.

ABA President Michael Greco welcomed the audience and set the stage for the evening's program by quoting Leon Jaworski: "When dictators and tyrants seek to destroy the freedoms of men, they first target the legal profession and through it the rule of law."

Peter Kalis, ABA chairman of National Law Day, observed that the rule of law is part of the national endowment and asked the audience to take some time to reflect upon the "wisdom of the framers' design."

On behalf of Law Librarian Rubens Medina, Harry Yee, director of workforce development, welcomed the audience to the Library. He noted that although the Law Library is generally thought of as a collection of books, its interest in substantive programs such as the Law Day program is based on the Law Library's role as "a global legal research institute, providing not only access to the law but also analyses and research products to all three branches of government, [which contributes] to an accurate understanding of the scope and depth of detailed and complex foreign legal sources in foreign languages and from different legal cultures."

Jeffrey Rosen, a professor at George Washington University Law School and the legal affairs editor of The New Republic, moderated the panel discussion. He referred to the panelists as the "Madisonian dream team" and offered each five minutes to make opening remarks.

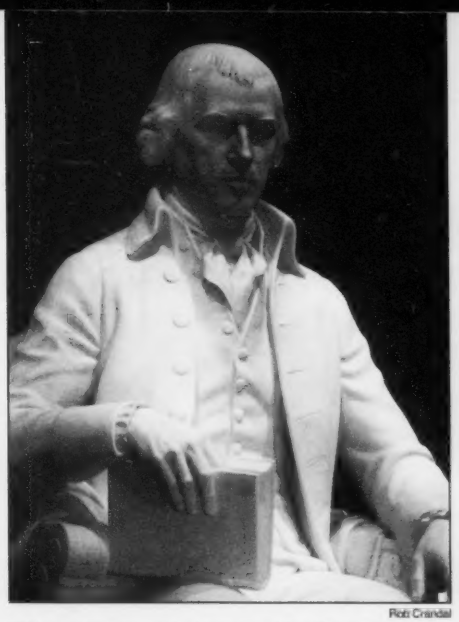
The first to speak was Abner Mikva, former chief judge of the U.S. Court of Appeals for the District of Columbia Circuit and White House counsel during the Clinton administration. He now is the Schwartz Lecturer at the University of Chicago Law School. In his opinion, the separation of powers is "the greatest idea that came down any pike in history." He stated that the "constructive tension" that comes about from the interaction of the three branches of government, each with its own power, is one of its best features.

Richard Matthews, chairman of the Lehigh University Department of Government, offered several quotes from Madison, including this 1822 statement that "knowledge will forever govern ignorance." According to Matthews, Madison believed that the balance of power was affected by the separate branches of government as well as an enlightened citizenship.

Whether the separation of powers works well depends in part upon the issue, observed Ruth Wedgwood, the Edward B. Burling Professor of International Law and Diplomacy at the

Johns Hopkins University School of Advanced International Studies. Speaking about the judiciary, she lamented that oral arguments before the Supreme Court are limited to 30 minutes for each side rather than the days-long discussions as in the past. She suggested that the court return to a more leisurely, discursive process.

Gary Rosen, managing editor of Commentary Magazine, noted that many factors have contributed to an expansion of executive authority, including engagement in war and national security. Rosen noted the lack of certainty and clarity among the Founders themselves, who spoke of the early government as an "experiment." In the end, Rosen suggested, the U.S. constitution and form of government constitute an "invitation to struggle."



Reti Crandal

This statue of James Madison in the Library's Madison Hall is the only Washington-area memorial to the fourth president.

Patricia Wald, former judge of the International Criminal Tribunal for the former Yugoslavia and former chief judge, U.S. Court of Appeals for the District of Columbia Circuit, asserted that America's constitutional framework of separation of powers is unique in the world. Most other nations have chosen parliamentary systems of government, she said. In her opinion, an independent judiciary is the single most "exportable constitutional item." She said she fears that the judiciary is in danger of becoming marginalized. In her estimation, secrecy poses a real challenge. "Can checks and balances work in the dark?" she asked.

Panel moderator Rosen asked Judge Mikva, "Which branch is the most dangerous?" Mikva replied, "Congress." He explained that money is a key element in the balance and suggested that Congress works best when it stands up to the executive branch and refuses to allocate more money.

Mikva's comments sparked a debate about the relationship between the current Congress and the executive branch. Matthews said that criticism should be leveled at the House and Senate for not defending their territory. Judge Wald declared that when Congress and the executive go "head to head" the executive always wins. She cited inaction on the part of Congress to deal with the situation of the detainees in Guantánamo Bay. Gary Rosen suggested that Congress as a whole will not step up and put an end to things such as wiretapping unless it is extremely unpopular. Until there is major, popular discontent, he said, there will be no resistance from Congress.

Judge Mikva reiterated a point he made in his initial remarks that "Congress will act" if something is really important. Wedgwood replied that Congress may be risk-averse and suggested that presidents in the past have often dealt in the "currency of acquiescence," by which it was easier to take action and ask forgiveness later, rather than to seek permission first.

Jeffrey Rosen then asked the panelists to consider the international perspective. Since Sept. 11, 2001, many European countries have passed laws that "make the Patriot Act look tame," he said. "Is it a matter of political culture?" he asked. Judge Wald replied that the United States has had a steady tradition of civil liberties, but many countries in Europe do not share the same history. Wedgwood noted a tradition of a powerful executive in Europe that would be out of place in the United States. Gary Rosen commented that "you can put our institutions in other places to poor effect," and he underscored Wald's point that America's tradition of civil liberties has helped to curb executive power. Finally, Matthews mentioned that the states also serve as a counterbalance to a strong federal state, which Madison recognized as well.

ABA President Michael Greco offered closing remarks. He suggested that the real danger to democracy is an uninformed population and stated that a recent poll found that half of all Americans could not identify the three branches of government. Civic education, he argued, is critical. "If people don't know what their rights are, it is easy to take them away," he concluded. ◆

Janice Hyde is a program specialist in the Law Library of Congress.

Depression
continued from page 155

grief, shyness and alienation are sometimes reasonable responses to the way we live and not necessarily grounds for a mental disorder. "We need less television and fewer shopping malls," he joked.

Elliott thinks there is an explosion in "enhancements," wanting to feel better and look better, because the market system today creates conditions for depression, then enlists doctors to sell the treatments. "My problem is when doctors see themselves as salesmen," Elliott said.

Safire wrapped up the discussion by describing the optimism among scientists and doctors about future treatments of the brain. "We've learned more about the brain in the past three to four years than in all of history. The new technologies have helped. The excitement in the world of the brain is an inspiring thing," he said. Safire heads the Dana Foundation, a private philanthropic organization with interests in brain science, immunology and arts education. It was founded in 1950.

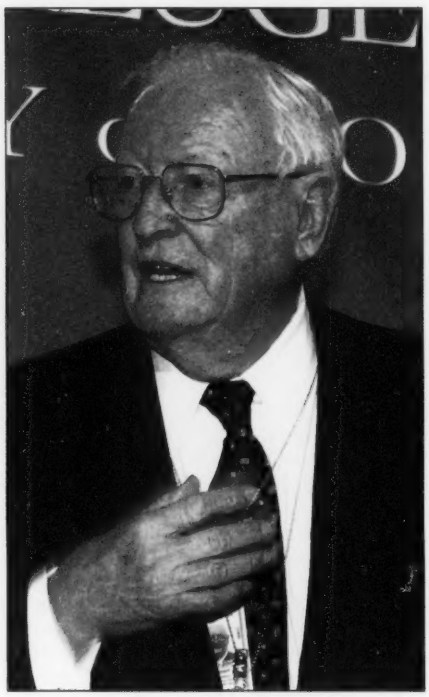
The Dana Foundation, the Heinz Family Philanthropies, the National Institute of Mental Health and the Office of Scholarly Programs at the Library of Congress sponsored the discussion, held in conjunction with a private two-day conference on depression. ◆

Donna Urschel is a public affairs specialist in the Public Affairs Office.

Congressional Chronicle

Robert Remini Writes History of the House

"It didn't take long for me to realize that for a single volume it would be best to concentrate on explaining to the average reader how the House evolved from a fragile union of a handful of states in 1789 into the towering edifice for democracy and liberty that it is today ... Despite the many mistakes and failings committed over the past two centuries, despite the numerous incidents of mayhem on the floor of the House, despite the poisonous atmosphere generated from time to time among the members, this splendid institution has had notable triumphs in realizing the national objectives as spelled out in the preamble of the Constitution."



—Robert Remini
From the foreword of
"The House: The History of the House of Representatives"

By AUDREY FISCHER

Historian Robert Remini is positively ebullient at having completed the monumental task of writing the 200-year history of the U.S. House of Representatives. And he is equally appreciative of those who gave him the opportunity to do so.

"I want to thank Speaker of the House Dennis Hastert, who supported Rep. John Larson's legislation," said Remini, who spoke about his accomplishment at a May 9 Library event sponsored by the Library's John W. Kluge Center.

Remini was commissioned by Librarian of Congress James H. Billington to write the first comprehensive narrative history of the House of Representatives for the general reader, as provided by the House Awareness and Preservation Act of 1999 (P.L. 106-99). The Librarian also appointed Remini as the Distinguished Visiting Scholar of American History in the Library's Kluge Center so that he could research and write the book at the Library.

"The Speaker also gave me access to the House chamber," Remini continued. He recalled telling Speaker Hastert that former House Speaker Henry Clay (1777-1852) once said, "You can never understand the House unless you can be there to talk to the people." To that, Hastert replied, "Be it done!" Remini seized the opportunity to sit in on House proceedings and interview members. Even after the completion of his tome, Remini still has unprecedented access to the House chamber.

"I wrote this book to help the American people know better how their system of government works," said Remini. Moreover, Remini wants the American people to understand the monumental accomplishments of the Founders.

"Most people don't understand what these men and women were able to do. As James Madison noted, there were no traditions or paths to follow. They were surrounded by oceans of monarchies but they set out to create

a republic that could be strong and remain independent."

As Remini explained, they decided upon a "unique experiment" — to elect a president but with severely restricted powers.

"They believed the government should start with the people," said Remini, who explained that the people would elect officials to represent them in Congress. The number of representatives per state would be based on population. To allay the concerns of smaller states, the Senate would be created to guarantee each state two votes. The Constitution would make the president the commander-in-chief of the armed forces but would require congressional approval to declare war.

"Having dealt with royal governors and the king, they wanted to be sure they could control the president," said Remini. "The executive branch was the weaker branch of government. The centerpiece was Congress, to be closest to the people, and none more so than the House, the people's house."

The House has the power of the purse, the right to choose a president if there is no majority and the responsibility to initiate impeachment. "Believe me, that's power!" said Remini.

As for the role of the Supreme Court, Remini said that "the Constitution just said 'there will be one.' But Congress has to run the show."

Remini lamented the fact that members of Congress now spend so much time and money getting reelected. "That's not the way it was supposed to be. In the 18th century, it worked beautifully."

Remini also noted that, today, power has been redistributed to the president, since currently the party in power is the same party as the president. "Congress is no longer the center of government. The president is. The danger comes if there are no checks and balances."

From the knowledge he gained while researching the House history, Remini noted that in times when one party is the overwhelming majority, Congress can accomplish its work. But that is not the case today.

"When the two parties are almost evenly split, it is no wonder that nothing gets done," he said.

Remini speculated that that might be the reason for Congress' low approval rating of 22 percent.

Although Remini told stories of bitter feuds and even physical assaults among legislators during the 19th century, he also spoke of the past as a time that members of the House could work together more amiably.

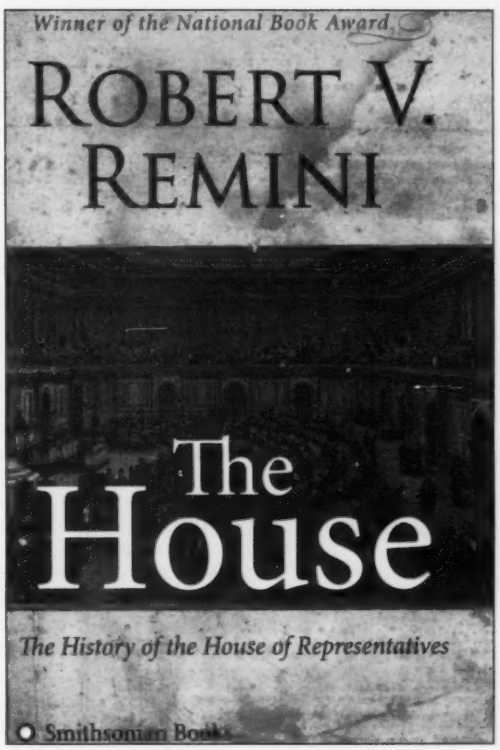
"Henry Clay was known as 'the great compromiser.' Compromise is what's needed and it's almost impossible to achieve today. But it was like that at one time and it changed, but it can change again," said Remini, on a hopeful note.

"The House began in 1789 with 65 mostly white Anglo-Saxon Protestant males. Today it consists of 435 men and women of all races, classes and religions. That evolution is really quite remarkable," he observed.

"The House: The History of the House of Representatives," was published by the Library and Smithsonian Books (an imprint of HarperCollins). The 625-page hardcover book is available for $34.95 in bookstores nationwide and through the Library of Congress Sales Shop, Washington, DC 20540-4985. Credit card orders will be taken at (888) 682-3557. Online orders can be placed at **www.loc.gov/shop/.** ◆

Michaela McNichol

Representative John Larson, D-Conn., left, congratulates historian Robert Remini on publication of the House history.


Winner of the National Book Award
ROBERT V. REMINI
The House
The History of the House of Representatives
Smithsonian Books

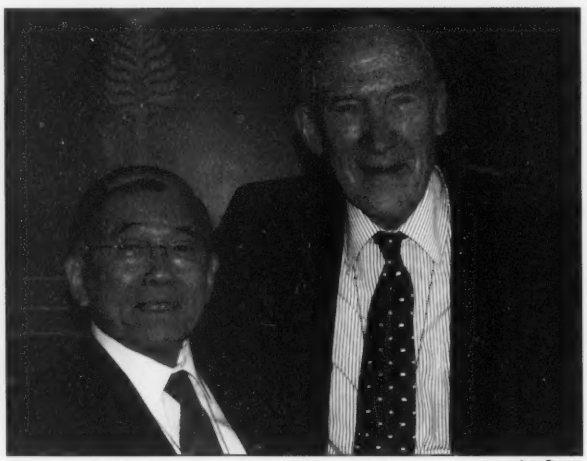
Still Laughing After All These Years

Former Sen. Simpson Lobbies for Humor in Politcs

By AUDREY FISCHER

To hear former U.S. Senator Alan K. Simpson tell it, he got out just in time – before Congress went from being partisan—with an ability to compromise—to downright uncivil and humorless.

"Politics is barbaric," said the three-term Wyoming Republican, who left Congress in 1997 after nearly two decades in the Senate. "You need the softening effects of friendship, theater, books, art and music." And, as Simpson underscored in a recent lecture on "Humor in Public Life," sponsored by the John W. Kluge Center in the Library of Congress, you need to be able to laugh, especially at yourself. (As a Distinguished Visiting Scholar in the Kluge Center, Simpson sorted, selected and recorded his collection of jokes and witticisms, which will become part of the Library's recorded sound collections).



Jane Sargus

Bipartisan support: Former U.S. senator Alan Simpson (right) and lifelong friend Norman Mineta, secretary of transportation, met at the age of 12 when Simpson's scout troop visited Mineta and other scouts who were being held at Heart Mountain, a Japanese-American internment camp in Wyoming. The two spent several decades together in Congress, with Mineta serving as a democratic representative from California (1975-1995).

It's a lesson that Simpson learned early as an overweight, knock-kneed, pimple-faced youth with a propensity for making his classmates laugh. "Humor was my sword, my shield, my armor."

"Comedian Danny Kaye once said that all humor comes from pain," said Simpson. To prove the point, Simpson cited Massachusetts Sen. Edward Kennedy as a master of self-deprecating wit.

"Imagine what his life would be like without laughter," alluding to the many tragedies that have befallen the Kennedy family.

Simpson also recalled a number of congressional colleagues on both sides of the aisle that used humor to build bridges and advance their cause.

"Humor can be used to throw off the opposition. People think if you have humor you're not serious."

It was for that reason, according to Simpson, that former senator Bob Dole was cautioned by his advisers to keep his ample wit in check when he ran for president.

"That was a big mistake. The American people didn't get to see what this man was all about."

Simpson also singled out the notorious wit of his old friend, Morris Udall, whom he called "the master of legislative compromise." Udall, former representative from Arizona who unsuccessfully ran for the Democratic presidential nomination in 1976, wrote a book titled "Too Funny to Be President."

"He often told the story of introducing himself as Mo Udall, saying he was running for president, only to receive the reply, 'We were just laughing about that.'" According to Simpson, Udall "could tell you to go to hell in a way that would make you look forward to the trip."

If humor can pave the road to compromise, then perhaps lack of it may explain the current legislative stalemate in Congress. Simpson refers to the new breed in Congress as the "seethers."

"Hatred corrodes the container it's carried in," noted Simpson. "Those who say 'don't get mad, get even' are sick in my opinion and are not productive legislators. You have to be able to compromise without comprising yourself."

Simpson would be the first to admit that he has, at times, lost his sense of humor and it was not a pretty picture.

"I'm terrible when I lose my sense of humor," he said, which occurred during the Senate confirmation hearings for Supreme Court Justice Clarence Thomas amid sexual harassment charges from Thomas' former colleague Anita Hill.

"My wife told me, "Al, you look pinched and irritated." His wife of 52 years has been known to tell him on occasion to "shut up," with only the best of intentions. "It takes someone who loves you to tell you when you're off your feed."

Far from just bemoaning the partisanship in Congress and resting on his laurels, Simpson is putting his money—or rather his time—where his mouth is by serving on a bipartisan Iraq Study Group. The United States Institute of Peace is organizing the group with the support of the Center for Strategic and International Studies, the Center for the Study of the Presidency and the James A. Baker II Institute for Public Policy at Rice University.

"We will not visit past debates but will concern ourselves with what we do now," said Simpson. "We don't care about WMDs or BVDs," he joked. The group will issue a report later this year.

"Life is full. To hell with retirement." ◆

Jaroslav Pelikan, Kluge Scholar and Prize Winner, Dies

By DONNA URSCHEL

Jaroslav Pelikan, a renowned historian of Christian traditions and recipient of the Library's John W. Kluge Prize for Lifetime Achievement in the Human Sciences in 2004, died of lung cancer on May 13 at his home in Hamden, Conn.

Pelikan was the Sterling Professor Emeritus of History at Yale University, where he served on the faculty from 1962 to 1996 and was dean of the graduate school from 1973 to 1978.

He shared the Kluge Prize, which carried a $1 million award, with philosopher Paul Ricoeur of Paris, France. In announcing the award two years ago, Billington said, "Jaroslav Pelikan is a historian who deals with the whole of the Christian tradition, from the ancient Near East to the present. He began his deep scholarship on Luther, having been brought up in a Lutheran household, and he has moved over time to consider the whole history of church doctrine, both through the Western Roman Catholic Church and the Eastern Orthodox Church. He is concerned with the history and practice of worship in its doctrinal and creedal forms over two millennia."

Born in 1923 in Akron, Ohio, Pelikan was educated at Concordia Junior College and subsequently earned a bachelor of divinity degree from Concordia Theological Seminary and a doctorate from the University of Chicago.

Pelikan wrote more than 30 books, including the five-volume "The Christian Tradition: A History of the Development of Doctrine" (1971-89); "Jesus Through the Centuries" (1985); "Christianity and Classical Culture" (1995); "Mary Through the Centuries: Her Place in the History of Culture" (1996); and "Creeds and Confessions of Faith in the Christian Tradition" (2003).

He is the recipient of numerous honors, including the Thomas Jefferson Medal of the National Endowment for the Humanities. As a teacher, Pelikan had a larger-than-life reputation, relating well to both specialized academic and general audiences. His mastery of so much primary literature enabled him to synthesize and interpret lengthy periods of intellectual history. One of his former students said: "He teaches in a way that makes the listener feel intelligent; one feels that one is fully understanding (or perhaps discovering for oneself) the intricacies of the argument."

His lectures were immensely popular at Yale, and his Gifford Lectures, published in 1993 under the title of "Christianity and Classical Culture," are a cornerstone of his vast contributions.

Pelikan was president of the American Academy of Arts and Sciences (1994-97), founding chairman for the Council of Scholars at the Library of Congress (1980-83; 1988-94) and chairman of the board of the American Academy of Political and Social Science. He was a scholar at the Library's Kluge Center for one year, holding the Kluge Chair in Countries and Cultures of the North. At the age of 80, he accepted the position of scholarly director for the "Institutions of Democracy Project" at the Annenberg Foundation.

Pelikan is survived by his wife of 60 years, Sylvia Burica Pelikan; son Michael P., of State College, Pa.; son Martin J., of Northfield, Minn.; daughter Miriam Ruth Pelikan Pittenger, of Hanover, Ind.; and three grandchildren. ◆

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office.

Stanley Kunitz, Twice Poet Laureate, Dies

By DONNA URSCHEL

Stanley Kunitz, 100, who twice served as Poet Laureate, from 1974 to 1976, when the position was called Consultant in Poetry, and from 2000 to 2001, died May 14 at his home in Manhattan.

Kunitz, a well-known and beloved poet, founded the Poets House, a literary center and poetry archive in New York City, and the Fine Arts Work Center, a long-term artists' residency program in Provincetown, Mass.

Grace Cavalieri, a playwright, poet and producer of the radio series "The Poet and the Poem from the Library of Congress" said, "Stanley Kunitz changed our understanding about poetry by the risk and courage he displayed in combining the heart and the intellect. His epigraph for his first book was 'For the tear is an intellectual thing.' This influence goes beyond the page. It's a spiritual leadership that has changed America's conversation about poetry forever."

His first book, "Intellectual Things," was published in 1930. He also wrote "Selected Poems, 1928-1958," which won the 1959 Pulitzer Prize, and "Passing Through: The Later Poems, New and Selected," which won the 1995 National Book Award. Additional honors include the National Medal of the Arts in 1993, presented to him by President Clinton, and the Bollingen Prize in Poetry in 1987. In 2005, he published his 11th book, "The Wild Braid: A Poet Reflects on a Century in the Garden," a mix of prose, poetry, conversation and photographs.

Kunitz, throughout his life, mentored many young writers and enjoyed talking to young poets about their work. The Washington Post, in its article of appreciation for Kunitz, referred to him as "a surrogate father of poets."

Jennifer Rutland, special assistant in the Library's Poetry and Literature Center, said she first met Kunitz in 1974, when he arrived to occupy the Chair of Poetry for the first time. "Whenever I was around Stanley, it

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Kunitz
continued from page 161

was as though the air was infused with his huge spirit: he had a great peaceful center, and was able to infect others with his passionate investment in our world, our imaginations and dreams, our lives and history. I remember his appreciation of the ineffable sweetness of life; he taught me to treasure it."

Kunitz was born in Worcester, Mass., on July 29, 1905. Several weeks before his birth, his father committed suicide by swallowing acid in a park. Through his poetry, Kunitz had grappled with the tragedy and its ramifications in his life.

"The Portrait"

My mother never forgave my father
for killing himself,
especially at such an awkward time
and in a public park,
that spring
when I was waiting to be born.
She locked his name
in her deepest cabinet
and would not let him out,
though I could hear him thumping.
When I came down from the attic
with the pastel portrait in my hand
of a long-lipped stranger
with a brave moustache
and deep brown level eyes,
she ripped it into shreds
without a single word
and slapped me hard.
In my sixty-fourth year
I can feel my cheek
still burning.

Kunitz graduated from Harvard University with a bachelor's degree in 1926 and a master's in 1927. He worked at a newspaper, edited reference books at a publishing house and taught at many colleges throughout the Northeast. From 1967 to 1985, he taught in the graduate writing program at Columbia University.

His first two marriages, to poet Helen Pearce Kunitz and to actress Eleanor Evans Kunitz, ended in divorce. Kunitz was married to his third wife, painter and poet Elise Asher, for 46 years. She died in 2004. Survivors include a daughter from his second marriage, Dr. Gretchen Kunitz of Orinda, Calif.; a stepdaughter, Dr. Babette Becker of Manhattan; five grandchildren; and three great-grandchildren.

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office.

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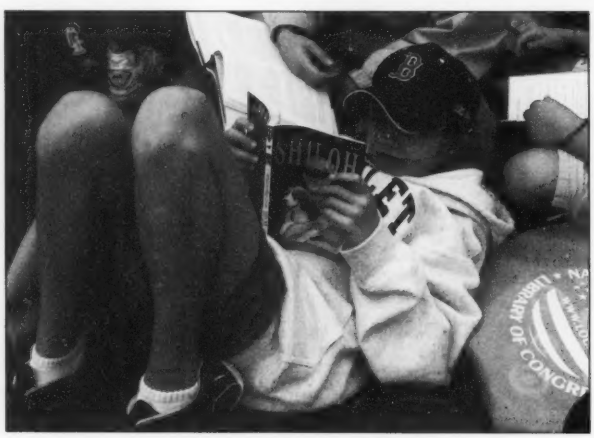

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News from the Center for the Book

State Letters About Literature Winners

The Center for the Book in the Library of Congress has announced the state winners in the 2005-2006 Letters About Literature reading and writing program, which is sponsored by Target Stores.

More than 48,000 adolescent and young-adult readers in grades 4-12 participated in this year's program, which encourages young people to read, be inspired and write to the author who has somehow changed their view of the world or of themselves. Students compete in one of three competition levels: Level I, grades 4-6; Level II, grades 7-8; and Level three, grades 9-12 . Each state winner receives a cash award, a Target Giftcard and the opportunity to compete on the national level.

Six national winners will be honored at an awards ceremony at the National Book Festival on Sept. 30 in Washington, D.C.

The state competitions are sponsored by affiliated state centers for the book. Each state center selects its panel of state judges. This year, state judges included newspaper and magazine editors and publishers, authors, teachers, librarians and even some high state officials. In Maine, first lady Karen Baldacci served on that state's judging panel. In Washington, Gerry L. Anderson, chief justice of the Washington Supreme Court, read entries for that state's competition.

The more than 130 state winners chose and described more than 110 different books; the most popular authors and books were Lois Lowry ("The Giver"); Wilson Rawls ("Where the Red Fern Grows"); Anne Frank ("Anne Frank: The Diary of a Young Girl"); Harper Lee ("To Kill a Mockingbird"); David Pelzer ("A Child Called It") and J.K Rowling (the Harry Potter series). Three poems were also selected: two by Robert Frost ("Stopping by Woods on a Snowy Evening" and "The Road Not Taken") and one by William Butler Yeats ("The Second Coming"). For a list of the 2005-2006 state winners that includes the author and the book or poem chosen by each student winner, visit **www.loc.gov/loc/cfbook/2006-LAL-statewinners.html**.

Dave Bognar

From left, Billie M. Levy, chairperson, Connecticut Center for the Book (CCB) Advisory Council, Kat Lyons, coordinator, CCB, here with the winners of the Connecticut 2006 State Letters About Literature competition. Also pictured are author Hans Wilhelm; Mary Etter, CCB Advisory Council; and Louise Blalock, chief librarian, Hartford Public Library.

Created more than 15 years ago, Letters About Literature is the Center for the Book's premier reading motivation project for young people. "With support from Target, which became the program's sponsor two years ago, the program's visibility and participation have increased," said center director John Y. Cole.

Michaela McNichol

At the 2005 National Book Festival, author David Pelzer signs his inspirational book, "A Child Called It," for a thrilled Latricia Shaw, one of the six national winners. An elementary school student from Springfield, Ore., Shaw's winning letter told Pelzer how his book had a profound effect on her life.

Target sponsors Letters About Literature as part of its national reading initiative, Ready. Sit. Read!, which is aimed at fostering a love of reading among children at an early age. Since opening its first store in 1962, Target has partnered with nonprofit organizations, guests and team members to help meet community needs.

Letters About Literature is an annual program. For more information about the 2006-2007 competition, as well as to receive free teacher resources for guiding students through the reading and writing process, contact Catherine Gourley, program director, at **lettersaboutlit@epix.net.** ◆

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